

THE ART INSTITUTE OF CHICAGO

Bulletin

VOLUME XL • NUMBER 4

THIS ISSUE IS IN THREE PARTS: PART ONE

pt. 3 was annual report



April — May 1946

A Golden Anniversary For Chicago Art

"P AINTINGS and Sculpture to Be Exhibited Tonight Claim Admiration of All Who View Them." "Art Exhibit at Institute Poorest Ever." "Excellent Products of Studio Arouse the Interest of the General Public As Well As the Experts." "Artists Rebel, Demand Say in Naming Jury." "Modernism in Art Dethroned at Institute." These and hundreds of other conflicting newspaper headings tell at least part of the sometimes quaint, sometimes belligerent, often controversial story of the last fifty years of Chicago and vicinity shows at the Art Institute. Current at present in the museum is the Fiftieth Annual Exhibition by Artists of Chicago and Vicinity. This half-century mark gives us reason to pause, to look back, and to wonder what all the shooting is about.

Sprawling lusty Chicago might well have produced aggressive art forms, but a serious survey of the last fifty years of annual exhibitions indicates otherwise. Granted that certain individualists bucked both public opinion and an antagonistic press, still for the most part, and this is particularly true of the early years, Chicago artists adhered to rigidly traditional standards. During this period, gentle realistic landscapes predominated, also literal genre scenes and faithful portraits. We must remember that in Europe at the same time, the end of the nineteenth and the beginning of the twentieth centuries, a tradition-shattering art revolution was taking place.

Chicago, expanding like a huge industrial octopus, bided her time and indulged a growing group of technically proficient conservative artists. "Attractive," "pleasing," "agreeable," "artistic," "poetic," "engaging," "decorative," and "charming" were favorite adjectives used by the press to describe Chicago annuals. Only one strong voice raised a critical question. In 1912 Harriet Monroe

(a few months later to become the famous editor of *Poetry* magazine) wrote in the *Chicago Tribune*: "Chicago Art Exhibit Indicates Over Conservatism. A general summary of the pictures at the Chicago artists' exhibition indicates too much conservatism and timidity. Of course there are exceptions, but as a rule our paintings are too mild. One wonders why this should be. Our manufacturers reap the harvest of South Africa, our engineers build huge turbines that run railroads and turn night into day, our architects assail heaven with their skyscrapers, and plot the lake into parks. Chicago, in short, dreams largely, and fulfills the dreams with miracles. Why then should the painters of Chicago be content to do over and over things which have been done before? Why are they so often mere recorders instead of interpreters? Why do they keep so close to the fact, hold so fast to their moorings, instead of slipping out some dark night into the vast starlit wonderland of doubt and dreams?"

It might be interesting to investigate for a moment what was happening in the Chicago art world fifty years ago at the time of the first Chicago and vicinity exhibition. This was the year Frank Duveneck came as a non-resident professor to teach at the Art Institute art school. This was the year when the distinguished Chicago sculptor, Lorado Taft, and the well-known painters, Oliver Dennett Grover and John H. Vanderpoel, served along with five other artists on the Jury of Selection and Hanging for the first Chicago show. Incidentally this was also the year when fencing was introduced as a part of the curriculum in the school. Newspaper headings were enthusiastic: "Maidens Will Fence." "Art Institute Girls Propose to Use Foils for Exercise." "Muscle and Grace the Object." "Skilled Master

Cover: Jury, Fiftieth Annual Exhibition by Artists of Chicago and Vicinity. (From left) Humbert Albrizio, sculptor, Carl F. Gaertner, painter, Edgar P. Richardson, Director, The Detroit Institute of Arts, and Kurt L. Seligmann, etcher and painter. Chicago Sun photograph.



The Past and the Present by Gertrude Abercrombie wins William and Bertha Clusmann Prize in current Chicago show.

Will Train the Class—Project Arouses Deep Interest Among the Young Women." This was the year when 184 works by 89 artists (53 men and 36 women) were exhibited in the first annual Chicago show at the Art Institute. Only one prize was awarded, one hundred dollars to William Wendt for a painting called *On the Mississippi*, from a group of seven landscapes shown by him in the exhibition. Apparently there was no limit to the number of works submitted by a single artist. Four years later in 1901, Mr. Wendt, always prolific, literally stole the fifth annual Chicago show with twenty-five canvases, each a landscape of California! For obvious reasons Chicago artists today are not allowed to submit

more than two examples in any one medium from which only one can be selected.

Though the first annual was blessed with but one prize, the second in 1898 was supported by eleven organizations which promised either to award money prizes or buy works of art from the exhibition; and ten years later in 1907, forty-two businessmen pledged in advance to purchase pictures from the show. Incidentally prices that year were not low. Already Adam Emory Albright, setting the pace for his gifted and expensive twin sons, Ivan LeLorraine and Malvin (better known as Zsissly), was asking fifteen hundred dollars for a canvas. In any case, it is astounding to learn that in 1907 at least 100 of the 284 works ex-

hibited were bought. The artists, during these early years, could scarcely complain of neglect. Possibly an explanation for the great popularity of this exhibition can be found in a brief review of February 2, 1907, in the *Chicago Post*: "It is not in any sense what might be called a painters' exhibition. There is really nothing experimental or unique. . . . It is one that the mass of people will enjoy because they can understand it."

The Chicago annuals were greatly helped not only by purchases and prizes but also by carefully arranged and remarkably numerous receptions and teas sponsored by various Chicago organizations, such as the Arché Club, the Chicago Woman's Club, the Chicago Woman's Aid, the Palette and Chisel Club, etc. By 1906, fifty such organizations were arranging previews, special teas, and receptions. This tremendous interest was chiefly due to the energetic efforts of the Municipal Art League of Chicago which, with the Art Institute, undertook the joint management of the annual Chicago exhibitions.

In the early years before world wars and international news coverage, Chicago papers devoted a gratifying number of columns to art and particularly to local art. In those days a museum did not need a publicity department. The many receptions and teas organized around the Chicago shows were favorite news events. We learn that in 1898 one such party featured music by an all woman orchestra, while the following day another reception was accompanied by the strains of a mandolin orchestra hidden behind a screen of palms. The *Chicago Inter-Ocean* for the same year reports that at a reception given by the Arché Club "the galleries were decorated with ferns and palms, and Nuremberger's orchestra enlivened the atmosphere with classical strains." In 1905 the *Post* describes this gala dinner: "Last evening the Chicago Society of Artists gave its annual banquet in the dining rooms of the Art Institute. The decorations consisted of long festoons of smilax caught here and there against the ceiling with gaily

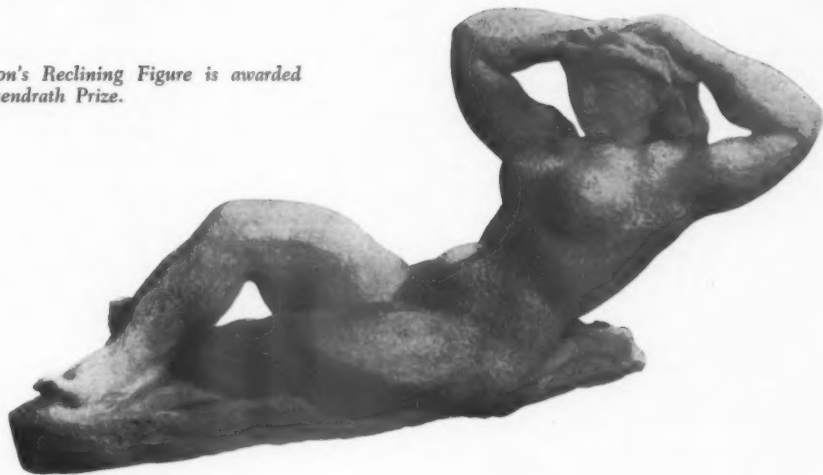
colored fish-shaped Chinese lanterns, banners and floating streamers, with vari-colored lights." Impressive are the attendance figures for 1916 when over six thousand people crowded the opening reception, and equally impressive were the decorations for the war year 1918, when according to the *Post* "the Art Institute of Chicago greeted the painters and sculptors of the vicinity with its porticos gaily decorated with pillars of evergreen wound with the colors of the Allies and with flags streaming gaily in the breeze."

For many years the Chicago press was warmly enthusiastic and claimed with pride that each annual outdid its predecessor. Said the *Times Herald* in 1898, ". . . the strongest showing of local talent yet." Not to be outdone, the *Record* a year later became ecstatic, if patronizing. "They (referring to the Chicago artists) are keeping their promise! We all knew that they could do something if the public would only show a little interest. Of course they should have been brave enough and strong enough to do things without encouragement, but artists are a sensitive folk and do not thrive well in dark cellars. Indifference is as fatal as microbes. . . ."

The first words of adverse criticism appear in 1900 in the *Post*, "And here is a large portrait by Miss Bensly—dark girl in black, good color, sound brushwork, injured by a poisonous green background. Here—oh, cover it up quick!—is a terrific blue pond reflecting a moon. Was the jury color-blind?" After this brief shudder, sunshine and light returned, and the critics for a number of years praised and petted their local exhibition. Witness the *News* of 1901: "Go to the Art Institute and see just what Chicago artists can do when they are feeling in the mood and then smile haughtily and pityingly when eastern critics say no good can come out of the west." With little change the enthusiasm continues. In 1918 the critics still claim that the current Chicago show is "the most representative exhibition by local painters ever shown."

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Abbott Pattison's *Reclining Figure* is awarded Joseph N. Eisendrath Prize.



But, alas, in 1919 the nostalgic years of sugar and syrup end abruptly. Two highly controversial problems appear: so-called modernism and the jury system. As a matter of fact even before 1919 there were abortive attacks on both. The first signs of rebellion in respect to the jury system appeared in 1915 when we read in the *Examiner*: "Art Jury Foes Demand a New Award Method. Dissatisfaction among Chicago artists over the jury plan of selecting paintings and works of sculpture shown at the Chicago artists' exhibit, now being held at the Art Institute, is taking the form of a demand for the elimination of jurors altogether and the substitution of other methods of choosing the productions which are given places in the exhibition galleries. The artists say the good things are not always accepted and the bad things not always rejected."

The art jury, even today in 1946 a matter of continual worry and controversy, has been badgered with a long history of compromises, not alone in Chicago but in all parts of the country where large competitive exhibitions are held. As far as the Chicago annuals are concerned, the jury system remained the same during the early years so long as approval was general. Artists, varying in number from five to nine, were elected annually by their colleagues to serve on the jury. Such names as Lorado Taft, Ralph Clarkson, Oliver



Murder Mystery by Margo Hoff wins largest award, the new Walter M. Campana Prize of \$1000.

Dennett Grover, John H. Vanderpoel, Karl Albert Buehr, Adam Emory Albright, and Pauline Palmer appeared repeatedly on the jury panels. As might be expected, these were among the most important figures in Chicago's early art world. However, after the 1915 outburst against prevalent jury methods, we find that the following year the jury was increased to twenty-six artists, twenty-one painters and five sculptors. This appalling number was evidently supposed to assure a fully catholic exhibition wherein all art elements would be represented. One shudders to think what actually must have happened, when twenty-six judges from a profession not known for passivity argued over, discussed, and finally voted on the work of their colleagues.

For three years the press, the public, and the artists seemed satisfied, but the top blew off with great gusto in 1919, exposing bitterness, suspicion, and anger. The *Examiner* of February 14 was indignant; "Awards at Art Institute Laid to Favoritism. Jury Denies Allegations. Director Eggers Promises Investigation If Complaints Are Filed." Even more drastic was the *Tribune's* suggestion in regard to the Logan Prize-winning portrait of architect Louis Sullivan by Frank A. Werner "that Art Institute officials investigate the charges of a jury frame-up and German propaganda." To which Director Eggers replied, "Artists are peculiar, and their temperament is such that it is not unusual for a jury of award to return a verdict that is not unanimous," a soothing statement though not calculated to endear him to his artist friends.

During the middle twenties the unwieldy jury was reduced to a group varying from three to six members and, in a revolutionary move, the Art Institute invited occasional outsiders and non-artists to participate. As a matter of fact, for the first time in 1927 Chicago artists submitted their work to a jury of out-of-town strangers, composed of three museum officials. During the next few years Trustees of the Art Institute from the Committee on Painting and Sculpture constituted a new kind of local jury. But somehow the eternal problem was never solved. Large numbers, small numbers, artists, museum directors, trustees, businessmen, architects, curators, all of these and

many more were tried, but the perfect jury solution is yet to be found. Like war, human nature, and all other imponderables, the problem presents an infinite source for conversation and for noisy newspaper headings. Take for instance the year 1934 and read but a few press clippings such as "Chicago Artists Are in Open Revolt Against Museum Directors' Juries," or this note from the *Milwaukee Sentinel*, "Chicago artists, who perennially organize for protesting purposes, are up in arms again. Nearly four hundred of them have sent a letter to directors and trustees of the Chicago Art Institute protesting the use of 'laymen' on the selection and award juries." Another headline reads, "Artists Roar at Prize List." Agitation, articulate and noisy, proved at least that vital interest on the part of the public and the artists was not lacking.

More vitriolic even than the jury controversy was the long drawn battle against so-called modernism. This word, open to many semantic interpretations, was used sometimes as a sign of excellence, but more frequently in Chicago as a term of opprobrium. Though the Puritanism of the first ten or fifteen years of Chicago annuals slowly disappeared, still new forms and new methods were difficult to launch. As late as 1909 a letter appears in the *News* discussing the then current Chicago exhibition. "I was pleased," said this timid reader, "with the almost complete absence of studies of the nude, which studies in an exhibition of the work of younger persons, often leave the impression that the artist has worked with much diligence from the other side of a keyhole."

The great Armory show which came to the Art Institute in 1913 is now history. For the first time Chicago was privileged to see a comprehensive exhibition of extremely progressive modern art, a great part of which had been imported from Europe via New York. Picasso, Matisse, Brancusi, Braque, and for that matter almost all the present-day famous names in the contemporary movement were represented. This caused no immediate sign of change in the Chicago exhibitions, though a brief note in the *Tribune* of 1913 indicates a hint of future trouble. "There are a few new artists,

Andrene Kauffman's
ink drawing of Baby re-
ceives Honorable Men-
tion in the current ex-
hibition.



and some freak impressionistic work, imported last year, has been adapted locally in a few instances." But the real fury was to break considerably later. Conformity was still the keynote of success as indicated by another review in the *Tribune* of 1917 wherein modern art is described in strangely gentle tones. "Already the art-loving public of this multi-sided metropolis is giving ample testimony of its approval of the finest exhibition ever held by Chicago artists, an exhibition now being shown at the Art Institute. This is a strictly modern exhibit. Excepting in a few instances the

work on display was done recently and in this vicinity and in the western country, and yet, despite this modernity in treatment and theme, there is little exaggeration, little overemphasis of an independent technique, no striking of the supernote in coloring or in spirit." But it took an article in the *Post* of 1920 to completely water down and make palatable the carefully controlled modernism of the Twenty-fourth Annual Exhibition by Artists of Chicago and Vicinity. One can imagine what horror young artists with serious modern leanings must have felt when they read,

"Most of the people who buy pictures by modern artists buy them, I think, for the same reasons that other citizens buy canary birds—because they want something pretty and bright and cheerful to furnish innocent emotional pleasure and to decorate their homes. If one visits the Twenty-fourth Annual Exhibition of Works by Artists of Chicago and Vicinity with this idea in mind, it certainly seems to be a highly satisfactory collection of cheerful modern paintings."

This type of "namby-pamby" criticism made even the most bigoted antagonism seem welcome. An angry critic at least could be counted on to consider art in a more important category than canaries. The year 1923 saw considerable disturbance and controversy. Apparently the Armory show, after ten years, had at last made itself felt, and the press was interested, excited, and in certain cases, angry. An article in the evening *American* by a Mr. Thomas Temple Hoyne foretold dire disaster. Said he, "Mark my words! Before the twenty-seventh annual art exhibition now in progress at the Art Institute comes to a close on March 11, Chicago art circles will be twisted into something like a pretzel with the fury of the struggle between radical artists trying to make the public appreciate the futurist

point of view and conservative artists who discern beneath modernistic tendencies to paint in cubist symbols, grotesque jargons of color and geometrical figures an effect of social degeneration as obvious as the widespread use of dope."

Year after year the battle raged. Sometimes seriously, sometimes facetiously the critics approved, disapproved, warned, threatened, admired, and despaired. There were those who backed the moderns; there were those who damned them. The artists, both conservatives and radicals, fought back. Headings such as "Radical Art Exponents Defend Works," "Painters Rush to Defense of Modernistic Art," and "Is Annual Art Exhibit Hoax" give some slight idea of the vigorous excitement and controversy in connection with the spread of modern art in Chicago.

The Fiftieth Annual Exhibition by Artists of Chicago and Vicinity hangs at present in the temporary galleries of the Art Institute. Like its predecessors, it will attract both admiration and disapproval; like its predecessors it will represent as fair as possible a cross-section of Chicago art; like its predecessors it will, we hope, go down in history as another link in the amazingly vital story of public participation and interest in local art.

KATHARINE KUH



The sculpture gallery in Seventeenth Annual Exhibition of Works by Artists of Chicago and Vicinity in 1913.

THE ART INSTITUTE OF CHICAGO

Bulletin

VOL. XL No. 4 APRIL - MAY 1946 PART TWO



YOUNG GIRL AT OPEN HALF-DOOR BY REMBRANDT. A FAMOUS ART INSTITUTE MASTERPIECE
RECENTLY REPRODUCED IN AN 8 BY 10 COLOR PRINT.

EXHIBITIONS

CLOSING SHORTLY

Modern Ceramics and Woodenware

A special loan exhibition of ceramics by Maija Grotell of Cranbrook Academy, Bloomfield Hills, Michigan, and Gertrud and Otto Natzler of Los Angeles, California, as well as woodenware by James Prestini of Chicago.

Gallery G15: Closes April 30

Nineteenth Annual Exhibition of the Society of Typographic Arts

This annual juried exhibition of printing, design, and layout by printers of Chicago is shown for the first time at the Art Institute.

Gallery 11: Closes April 30

The Man of Sorrows, Anonymous German Woodcut (About 1475)

This rare woodcut, colored by hand, is in unusually fine condition. It was recently acquired for the Clarence Buckingham Collection.

Masterpiece of the Month for April

STILL ON EXHIBITION

Fiftieth Annual Exhibition by Artists of Chicago and Vicinity

Water colors, prints, and drawings, as well as oil paintings and sculpture are now included.

Galleries G52-G61: Closes May 12

Drawings Old and New

Important drawings, from Veronese to Orozco.

Gallery 12: On exhibition indefinitely

American Rooms in Miniature by Mrs. James Ward Thorne

Thirty-seven exact replicas in miniature of actual American rooms—ranging from a living room in a late seventeenth century Massachusetts home to a contemporary penthouse apartment in San Francisco, California.

Galleries A10, A12: Closes June, 1947

Looking at Sculpture

An explanatory exhibition designed to show a few new ways of looking at sculpture.

Gallery of Art Interpretation, Gallery 1: Closes September 30

Threads from Spain

Seven hundred years of Spanish textiles, mostly from the Charles Deering Collection.

Galleries A1-A5: Closes November 1

Chinese Costumes and Accessories

An exhibit which includes priest robes, costumes, hangings, fans, and jewelry of the last three centuries.

Gallery H9: Closes June 30

NEW EXHIBITIONS

Lithographs by Eleanor Coen

A talented young Chicago painter and printmaker who is a graduate of the School of the Art Institute.

April 19-June 14: Gallery 13

A. Raymond Katz and Irving Kriesberg, in the Room of Chicago Art

Two painters express their viewpoints in contrasting styles.

April 25-June 2: Gallery 52

NEW EXHIBITIONS

Late Medieval Objects in Silver, Bronze, Stone, Ivory, and Wood

From the collections of Dr. Emil Delmar and the Art Institute. In addition, an exquisitely carved group of Salome and the Executioner with the head of St. John by Georg Petel (1590-1663) and a gilt bronze of Christ in Chains by Johann Baptist Hagenauer (1732-1810) will be exhibited in one of the adjacent galleries together with the recently acquired bronze group of St. Francis by Roccatagliata and the bronze relief of the Annunciation by Alessandro Vittoria.

May 1-December 31: Gallery H16

Spanish Majolica Bowl (Early Fifteenth Century)

A rare and monumental example of the medieval potters art showing strong oriental influence, recently added to the Lucy Maud Buckingham Medieval Collection.

Masterpiece of the Month for May

Porcelain Portraits

European medallions from the eighteenth and nineteenth centuries.

Re-opening May 1: Gallery G15

Crucifix by the Bigallo Master (Italian, Thirteenth Century)

This great crucifix painted on wood is considered the finest example of its kind in America.

Masterpiece of the Month for June

Fifty-seventh Annual American Exhibition: Water Colors and Drawings

This exhibition, partially invited, otherwise has been selected by jury from work submitted from all over the country.

June 6-August 18: Galleries G52-G61

Thelma Slobe and Elli Zimmer, in the Room of Chicago Art

Two well-known women painters share an exhibition.

June 6-July 14: Gallery 52

Photographs by André Kertesz

This Hungarian photographer has been in the public eye recently through his publication, "Day of Paris."

June 7-July 14: Gallery 16

Chinese Bronze Chia (Fifteenth Century B.C.)

A very rare type of Chinese bronze which was used as a ceremonial form of cooking vessel.

Masterpiece of the Month for July

Janet MacDougall Jones, Murray Jones, and Maurice Ritman, Room of Chicago Art

Three painters make an unusually lively combination.

July 18-August 25: Gallery 52

Jan Lutma by Rembrandt

Rembrandt's etching of Jan Lutma, the goldsmith and sculptor, was executed in 1656 and is one of the finest of all of Rembrandt's printed portraits. It was a gift from the John H. Wrenn Collection.

Masterpiece of the Month for August

Exhibition by Students of the School of the Art Institute

This annual exhibition, wholly arranged by the students, has become more and more outstanding each year.

August 29-September 29: Galleries G52-G61

Earl C. Gross and Charles L. Schucker, in the Room of Chicago Art

Water colors by two talented young Chicago painters.

August 29-October 6: Gallery 52

ART INSTITUTE LECTURERS: Helen Parker, Dudley Crafts Watson, George Buehr, Addis Osborne, and members of the Art Institute staff.

NOTES: The *History and Enjoyment of Art* series, given every Friday at 11:00 A.M., is illustrated with color slides, motion pictures, and correlated music.

MEMBERS' A

April 15 Oc

Mondays	TITLES OF COURSES	April 15	April 22
11:00 A.M.	Gallery Talks on the Collections. Miss Parker	Fiftieth Chicago Artists Exhibition Gallery G55	Drawings Old and New: The Old Masters Gallery 12
11:55 A.M.	Demonstrating Techniques. . . Mr. Buehr	Chicago Drawings Gallery G55	Pencil and Crayon Draw- ings Gallery 12
2:00 P.M.	Clinic of Good Taste. Mr. Watson and occasional guest speakers	Good Taste and Mr. Ein- stein. Meyric Rogers	Homes by Chicago Archi- tects
2:00 P.M.	Members' Studio. Mr. Buehr Studio 4	Members' Studio	Members' Studio
5:45 P.M.	Adult Sketch Class. Mr. Buehr assisted by Mrs. Myers	Adult Sketch Class	Adult Sketch Class
8:00 P.M.	Art of the Motion Picture, 1895-1938	Opera in Film	Experimental and Avant- garde Films
Tuesdays		April 16	April 23
10:00 A.M.	Adult Sketch Class. Mr. Osborne assisted by Mrs. Myers	Adult Sketch Class	Adult Sketch Class
12:15 P.M.	Current Exhibition Promenades. Mr. Watson and Members of the Staff	The Fiftieth Annual Exhi- bition by Artists of Chi- cago and Vicinity Mr. Buehr. . . East Wing	The Fiftieth Annual Exhi- bition by Artists of Chi- cago and Vicinity Mr. Watson. . East Wing
6:30 P.M.	Evening Lectures in the Galleries. Miss Parker, Mr. Watson, and Mr. Buehr	The Fiftieth Annual Exhi- bition by Artists of Chi- cago and Vicinity, I Miss Parker. Gallery G52	The Fiftieth Annual Exhi- bition by Artists of Chi- cago and Vicinity Mr. Watson. . East Wing
Fridays		April 19	April 26
11:00 A.M.	History and Enjoyment of Art. Mr. Watson and Members of the Staff	Painting South of the Border. Mr. Watson	Notes on the Art Institute .. Chauncey McCormick (Final)
6:30 P.M.	Art through Travel. Mr. Watson and occasional guest speakers	Mystical Mexico Mr. Watson	Mexico City to Acapulco Mr. Watson
Saturdays		April 20	April 27
1:10 P.M.	The James Nelson and Anna Louise Ray- mond Fund for Children. Mr. Watson and Mr. Osborne	Painters of the Sea	Painting a Summer Picture
Sundays		April 21	April 28
3:00 P.M.	Art through Travel. Mr. Watson and occasional guest speakers	Mystical Mexico Mr. Watson	Mexico City to Acapulco Mr. Watson

ALL LECTURES TAKE PLACE IN FULMER HALL

S' CALENDAR

15 October 1

The Art through Travel lectures are open to the public on Sundays. The charge is 60 cents, including the federal tax. Members are admitted free of charge; families of Members and their out-of-town guests must pay the Federal tax of 10 cents.

At the Adult Sketch Class for Novices, Monday evenings and Tuesday mornings, materials are available for 15 cents.

April 29	May 6		September 30
Drawings Old and New: Modern Masters (Final) Gallery 12 Drawing with Pencil and Brush (Final) Gallery 12 What to Do for Summer Living (Final) Members' Studio Adult Sketch Class (Final) The Social Film (Final)	Members' Studio (Final)		Subject to be announced. Subject to be announced. First Rules for a Beautiful Home Members' Studio Adult Sketch Class
April 30	May 7		October 1
Adult Sketch Class (Final) Irving Kriesberg and A. Raymond Katz ...George Buehr (Final) Gallery 52 The Fiftieth Annual Exhi- bition by Artists of Chi- cago and Vicinity, II Miss Parker. Gallery G55	See page 54 for last two lectures in this series which will be given May 14 and May 21.		Adult Sketch Class Some of Our American Paintings...Mr. Watson Repetition of 12:15 Lec- ture
May 3	May 10	September 27	October 4
Our Neighbor CanadaMr. Watson	Lovely Gardens Around the World..Mr. Watson	Modern Art and the Old Masters....Mr. Watson A Vacation RhapsodyMr. Watson	See next Bulletin
May 4		September 28	October 5
Summer Paintings (Final)		Summer Sketches	See next Bulletin
May 5	May 12	September 29	October 6
Our Neighbor CanadaMr. Watson	Lovely Gardens Around the World..Mr. Watson	A Vacation RhapsodyMr. Watson	See next Bulletin

FULL HALL UNLESS OTHERWISE INDICATED

GOODMAN THEATRE

MEMBERS' SERIES

This current season, the fifteenth in the Members' Series, comes to a close with the opening of Rachel Crothers' *Let Us Be Gay* on May 9. The title clearly suggests comedy, and the authorship of Miss Crothers assures high comedy and excellent workmanship.

It might be of interest to the audience of Art Institute Members to learn some few statistical facts about the Series. When it first got off haltingly fifteen years ago, three plays were produced, each playing three nights. The average audience per play for the season was twelve hundred. During the current season eight plays will be produced. Of this number seven have already been performed. Some of the plays have had fifteen performances, others sixteen and seventeen. The audience average per play has been somewhat over ten thousand. During the period of fifteen years 108 different titles have been offered.

The growth of interest in the Series, gratifying

to the Staff of the Theatre, serves as a stimulus for higher standards in production.

The programs of the current production contain blanks for permanent reservations for the season of 1946-47. In view of the fact that seventy-five per cent of the seats in the Series are subscribed for in advance it is advisable to make such a reservation at this time in order to procure the most satisfactory locations.

Rachel Crothers' *Let Us Be Gay* will be played on the following nights: May 9-11; 14-19; 21-25; with one matinee, Thursday, May 23.

CHILDREN'S THEATRE

In the Children's Theatre *Little Lee Bo-Bo* will continue playing on Saturday afternoons through May 25, with a Saturday morning performance on May 4 at 10:30, and Sunday afternoon performances on April 28 and May 5 at 3:00.

BULLETIN BOARD

GLEE CLUB CONCERTS

The Glee Club of the School of the Art Institute, under the leadership of Charles Fabens Kelley, plans to give its Spring Concert on Wednesday, May 29, with a repeat performance the following Sunday, June 2, both at 3:00 P.M., in Blackstone Hall. Earl Mitchell will be the accompanist.

NEW COLOR REPRODUCTIONS

The Department of Reproductions announces that four subjects in color, size 8 by 10 on 11 by 14 sheet, are now ready. The subjects are: Young Girl at Open Half-door by Rembrandt; Ballet Girls on the Stage by Degas; Lady Sewing by Renoir; and Guitarist by Picasso. These may be purchased in the department or through the mail at fifty cents each, postage fifteen cents additional. New subjects, in various sizes, are in work. Publishing dates will be announced later.



Day Clean by Eldzier Cortor wins the William H. Bartels Prize in the current Chicago show.

THE ART OF THE MOTION PICTURE 1895-1938

Members' series Monday evenings; public series Saturday afternoons. Children under twelve years not admitted because of limited seating capacity.

SATURDAYS 2:30 P.M.	SHOWING	MONDAYS 8:00 P.M.
April 13	<p>OPERA IN FILM</p> <p>The films shown are interesting as attempts, while indicating the possibilities of opera in the motion picture medium.</p> <p><i>Carmen</i>, directed by Cecil B. DeMille, with Geraldine Farrar and Wallace Reid (1915).</p> <p><i>Thais</i>, directed by Frank Crane and starring Mary Garden (1918).</p> <p><i>My Cousin</i>, directed by Edward José and starring Caruso (1919).</p> <p><i>Moonlight and Romance</i>, with Nino Martini (1930).</p> <p><i>Give Us This Night</i>, A "Romeo and Juliet" sequence sung by Gladys Swarthout and Jan Kiepura (1936).</p> <p><i>The Big Broadcast of 1938</i>, Aria from "Die Walküre" sung by Kirsten Flagstad (1938).</p>	April 15
April 20	<p>EXPERIMENTAL AND AVANT-GARDE FILMS</p> <p>These and other films of the 1920's are of significance to those interested in modern art, as well as motion picture devotees.</p> <p><i>Anaemic Cinema</i>, by Marcel Duchamp. A Dada film (1926).</p> <p><i>The Fall of the House of Usher</i>, an essay in the macabre, directed by Jean Epstein (1928).</p> <p><i>X+X=A Syn Nt</i>, a British film of higher mathematics, included here for comparison (1937).</p> <p><i>Alexander Calder: Sculpture and Constructions</i>. Produced by the Museum of Modern Art (1943).</p>	April 22
April 27	<p>THE SOCIAL FILM (Final program of the series)</p> <p><i>I Am a Fugitive from a Chain Gang</i>, directed by Mervyn LeRoy, with Paul Muni (1932).</p>	April 29

ANNUAL SPRING TEA

The Members of the Art Institute will hold their annual spring tea in the Club Room on Monday, April 29, at 3:45 P.M. Guests will be exhibiting artists from the Chicago show, and other people of interest in the art world. Admission is thirty cents per person.

WEDGWOOD COLLECTION

The collection of Wedgwood which had been put away during the war has been re-installed in Gallery G3 and is now open to the public.

SUMMER SKETCH CLASS FOR CHILDREN

Eight Week Special Summer Sketch Class for children of Members and selected scholarship students from the Chicago Public Schools will begin at 10:30 A.M. on Wednesday, July 3, and run through August 21, in Fullerton Hall. The class will be conducted by Dudley Crafts Watson and Addis Osborne. Children ranging from six years to high school age will be included. Tickets may be obtained at the door on July 3, where charcoal and paper can be purchased for ten cents.

LECTURES AND GUIDE SERVICE FOR EVERYONE

DEPARTMENT OF EDUCATION, *Helen Parker, Head*

Individuals, groups, and organizations can arrange for guide service and special lectures. Please consult the Department of Education Office in Gallery 2 on the Main Floor for further information regarding fees and appointments.

Children of the Chicago Public Schools are entitled to free gallery tours by appointment made in advance. For private and suburban schools there is a nominal charge.

EVENING LECTURES IN THE GALLERIES on current exhibitions are offered on Tuesdays at 6:30

P.M. by Helen Parker and Dudley Crafts Watson. The course is open to all and may be entered at any time. A series ticket, good for any twelve lectures, costs \$5.00, plus \$1.00 Federal tax; a single lecture costs 50 cents, plus 10 cents tax. Admission to these lectures is free to Members.

ADVENTURES IN THE ARTS, the Florence Dibell Bartlett Free Public Lectures, are given by Helen Parker every Thursday evening at 6:30 P.M. in Fullerton Hall. These illustrated art and travel talks are free to the public.

TUESDAYS at 6:30 P.M.

April 16	Fiftieth Annual Exhibition by Artists of Chicago and Vicinity, I	<i>Miss Parker</i>	Gallery G52
April 23	Fiftieth Annual Exhibition by Artists of Chicago and Vicinity	<i>Mr. Watson</i>	Gallery G52
April 30	Fiftieth Annual Exhibition by Artists of Chicago and Vicinity, II	<i>Miss Parker</i>	Gallery G55
May 7	No lecture.		
May 14	Threads from Spain	<i>Miss Parker</i>	Gallery A1
May 21	Manet (Final)	<i>Miss Parker</i>	Gallery 30

THURSDAYS at 6:30 P.M.

April 18	Chateaux of France	<i>Miss Parker</i>	Fullerton Hall
April 25	Mrs. James Ward Thorne's American Rooms in Miniature	<i>Miss Parker</i>	Fullerton Hall
May 2	Guatemala Revisited	<i>Miss Parker</i>	Fullerton Hall
May 9	Artists in Black and White	<i>Miss Parker</i>	Fullerton Hall
May 16	Journey Round My House—A Trip Abroad (Final)	<i>Miss Parker</i>	Fullerton Hall

